

SHOOTING SCRIPT

MARKED - UP

9/9/19

##

"HARMONIA"

(A less than ideal love story about the escapades of an
unfortunate dreamer.)

Screenplay

by

McLean Jackson

- PINK REVISION -

SHOTS CUT:

1/3, 1/10

2/4

3/6, 3/7, 3/10, 3/14

7/2, 7/5, 7/7, 7/8, 7/15

9/2, 9/5, 9/7, 9/9

11/4/2019

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1 EXT. ESTATE TERRACE (IDYLIC). DAY. 1

(1/1) WIDE

BETTY (30), in an elegant summer dress, stands looking over the garden, her luscious hair swaying in the gentle breeze.

GAIL (28), gangling, somewhat zany, steps into view. He is dressed in a swanky seersucker suit, carrying a picnic basket. He applies lip balm discreetly. Betty approaches him.

(1/2) EX. WIDE

CUT TO:

Gail leads Betty down a steep garden path in the shade. She holds his hand. They stride together, step by step, smiling gaily.

(1/4) WIDE

(1/5) CU-BETTY

(1/6) MCU-GAIL

CUT TO:

Gail and Betty sit on an unfurled picnic rug eating strawberries. Gail pours Betty a coupe of Champagne, then one for himself. He knocks it back, a tad awkward, wincing slightly. Betty smiles at him. She leans in and they kiss gently, lingering for a moment. Betty draws back. Gail looks at her, stars in his eyes.

(1/11) TWO (ADD'L SHOT.)

(1/9) INSERT

(1/8) CU-GAIL

(MATCH FRAMING)

2 INT. ESTATE LIVING ROOM. DAY. 2

(2/1) CU-MCU (SLOW)

Gail stares ahead, the stars are still dancing in his eyeballs. This time, he's dressed differently; he wears a backwards cap, dungarees, an off-white t-shirt with murky blotches, and rubber gloves. Beads of soapy water run down the window pane in front of his face.

(2/5) MWS/CU

Betty sits before him, spiritedly engaged in pilates on a yoga mat.

(2/3) CU-BETTY *

Gails watches, entranced, behind the window, between streaks of foamy water.

Betty turns suddenly and catches him. She stops.

(2/2) MS (GAIL)

Gail snaps back into reality -- he starts casually cleaning the window with a sponge and squeegee as if there had been no pause. He smiles at Betty. She responds with a faint, warm smile, then returns to the exercise.

(2/4) MCU-BETTY

That glimmer of recognition was all he needed -- Gail is smitten.

3 EXT. ESTATE FRONT GARDEN. DAY. 3

MONTAGE

(3/1) WIDE-GAIL

Gail scrubs the walls of the house vigorously with a wet sponge. He stops to wipe his forehead, he looks exhausted.

(CONTINUED)

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3

(Cont.)

3/2 MS+TOP-DOWN - GAIL.

Gail cleans crevices in between paving stones with a toothbrush.

3/3 MS - GAIL.

Gail trims a rosebush with pruning shears. He cuts off a particularly beautiful white rose. He wraps it neatly in a rag, then slips it into his pocket.

3/4 INSERT

ADD'L SHOTS:

3/5 GAIL WIDE

An old lawnmower sits on the lawn amidst empty cans of petrol and motor oil. Gail sits beside it. He reads the owner's manual. He looks baffled. Gail thinks for a moment -- Plan B!

3/8 GAIL MS+TOP-DOWN

Gail trims blades of grass using scissors with strained precision.

Gail empties a bucket of brown debris and bin juice into a large container. He wears a face mask. He notices something at the bottom of the bucket. Gail pulls down the mask, taking a dirt-encrusted gold key from the bucket.

3/9 MCU (GAIL)

3/13 INSERT:

The key. A grimy tag of yellow laminated paper attached to it reads: "Spare".

3/11 MS/OS - BETTY

CUT TO:

Betty jogs up to the door wearing a loose t-shirt with sweat stains and compression pants. She listens to music through ear phones. Gail notices her and lets the key drop back into the bucket. He smiles and waves at her from across the garden. Betty smiles back with a somewhat coy look, then enters through the front door.

3/12 (MCU) BETTY

CUT TO:

3/15 WIDE/DUTCH - GAIL

Gail examines his appearance in the reflection of a window. He dabs his fingers into a bucket of soapy water and slicks back his hair. He meditates briefly: *this is the moment.*

(ACTION ALTERED)

3/16 MS - TWO-SHOT (BETTY + VERN)

CUT TO:

The doorbell rings. The front door opens. Betty looks out. She sees someone and grins lustfully. A tall, powerfully-built, bald man with a sharp jawline and blue eyes greets her with an eager kiss. He is VERN (37). He is dressed in a tight business shirt with most of the top buttons undone. He carries an overnight bag over his shoulder. Vern lets the bag drop and the pair begin to make out against the wall.

*
*

Vern's car is parked in front of the house; it's a slick black Porsche, the product of a surplus of disposable income and an early-onset mid-life crisis.

On the far side of the driveway, Gail watches the pair make out, a blank mien plastered onto his face. He turns and walks towards his truck parked underneath the car shelter.

*

3/17 (WS+MWS)

4 EXT. CAR SHELTER. DAY. 4

4/1 MS-GAIL

Gail dumps his gear into the truck's tray and slumps against the side of it. He takes out a plastic water bottle and drinks from it, pondering. He looks downwards. *

4/2 (MCU/LOW/POV.)

GAIL

GAIL
What do you think?

4/3

MEREDITH -
INSERT/HIGH/POV

Gail is looking at the resident cat, MEREDITH (5), a small, fluffy Ragamuffin with white and brown fur.

Gail nods, sighing pensively.

5 EXT. ESTATE FRONT GARDEN. NIGHT. 5

5/1 EX. WIDE

5/2

EX. WIDE

It's early in the morning. Still dark and cold. The estate is silent except for an ambient choir of singing crickets.

6 INT. ESTATE BEDROOM. NIGHT. 6

6/1 MCU MS/OS - BETTY

Betty sleeps, snoring softly, intermittently. An eye mask covers her face. The opposite side of the bed is empty and unmade. The digital clock on the bedside table reads: "5:33AM". The lamp nearest to Betty is switched on.

6/2 GAIL

(MCU/CU)

Gail sits in front of the bed, gazing longingly at Betty as she sleeps. He smiles. Gail takes the rag from his pocket, unwraps it, and takes out the white rose from earlier. He places the rose on Betty's bedside table. He continues to stare at her for a moment. Gail removes his boots as he makes his way onto the bed. He lies behind Betty and embraces her. In her slumbering state, Betty snuggles up Gail and they lie together in beautiful, peaceful harmony.

GAIL'S FEET

6/3 INSERT/LOW

6/5

TWO (TOP-DOWN)

(GAIL + BETTY)

7 INT. ESTATE. NIGHT. 7

7/1 MS>CU (VERN)

The front door SWINGS OPEN. Vern steps inside, panting. He wears tracksuit pants, a t-shirt two sizes too small, and a sweatband. He looks puffed. He walks to the sink and spits into it. He notices something on the bench. A beat. Vern heads for the bedroom. On the bench lies the "spare" key.

7/6 TRACK (GAIL)

Vern's hurried FOOTSTEPS echo through the house. Gail freezes. He leaps out of bed...

(CONT'D)

CUT TO:

7/3 MS/DUTCH (VERN)

7/4

WIDE/LOW (VERN)

Vern makes his way down a staircase and through a corridor; his fists are clenched, his eyes raging wildly.

CUT TO:

CUT TO:

(CONT'D)

(CONTINUED)

7/6 GAIL
CONT.
7 (Cont.)

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7/11 CU (BETTY)

...Gail wrenches on his boots and trips on the bedsheet and stumbles to the floor. Betty stirs. Gail notices. He looks towards the bedroom door. Vern's FOOTSTEPS GROW LOUDER. Gail's eyes dart towards the glass door leading to the patio. He starts towards it then stops. He looks at the rose on the beside table. He takes it, hesitates, then places it back down. He grabs the rag and goes to switch off the lamp.

7/9
(MCU/LOW)

7/12 MCU (VERN)

7/13 TWO-SHOT (GAIL + BETTY)

7/10
MCU/LOW/DUTCH.
(GAIL)

7/14 MS/CU
(BETTY + GAIL)

The BEDROOM DOOR OPENS - Vern stands in the doorway looking at Gail in the lamplight. Gail holds the crumpled rag in his hand, still as a statue. Betty awakens. She pulls the eye mask up. It takes her a moment to notice Gail. Gail's eyes snap from Vern to Betty. The lamp goes off.

8

EXT. ESTATE FRONT GARDEN. MORNING.

8/2 WIDE/MCU/WIDE

8

It's first light. The front door CLANGS open -- Gail tumbles out onto the concrete. Vern advances behind him, testosterone surging like a violent beast. Gail lies helpless on the ground as Vern shoots toward him with clenched fists.

Meredith watches them from across the driveway. We hear the sound of PUNCHES and KICKS being thrown in every direction and Gail SCREAMING in pain.

We come back to catch the end of the beating; Vern, shaking sore fists, walks back into the house; Gail lies aching under the porch light as the FRONT DOOR SLAMS SHUT, the sound echoing and vanishing into the early morning air.

9

EXT. LAKESIDE LOOKOUT. DAY.

9/1 WIDE/MCU (GAIL/BETTY)

9

The sun beats down onto the lake with the estate looming over it. Tiny insects dance above the water and the lily pads. We retreat into the shrubbery. Gail stands in the shade, surveying the house through binoculars. He brings the binoculars down; his face is beaten and bruised, he has a black eye. We hear a twig CRACK. Gail wheels around. To his utter astonishment, Betty is standing behind him, in the heart of the thicket, dressed slovenly (yet with great elegance) with a sun hat and gardening gloves. She carries a glass of pink lemonade and sharp gardening shears.

9/8 MCU (GAIL)

9/3 MWS
(GAIL SHEARS.)

9/9 TWO-SHOT-KISS 9/6 MCU (BETTY)

Gail stares at her speechless. She moves towards him. The shears glint in the sunlight. Gail gulps. Betty moves in towards him, she is close. Suddenly, Gail grabs hold of her and kisses her on the mouth. She resists at first, then starts joining him. They make out wildly, passionately.

Same angle as 9/11.

CUT TO:

9/9 TWO-SHOT(?)

9/10 MWS/MCU/OS (BETTY)

Gail wakes from his daydream. He is standing where he was before in the thicket. Betty is walking towards him. This time he's truly scared. Betty stops directly in front of him. She throws the lemonade in his face. Gail recoils, coughing.

9/11 MCU (GAIL)

(CONT'D)

(CONT'D)

(CONTINUED)

9/11-MCU (GAIL)
(CONT.) (Cont.)

~~9/9-TWO-SHOT~~
(CONT.)

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MWS>MCU/03

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He wipes lemonade from his swollen, stinging eyes. Betty throws the empty glass into the lake and searches her pocket. She takes out the white rose; it's now etiolated. Betty throws the rose into Gail's hands. She walks off. *

Gail takes the rose, looking at it, then at Betty with despair. He puts his hand to his heart. He stops. He digs into his breast pocket and retrieves a slice of variegated pink lemon. Gail takes the lemon and squeezes it in his mouth as he watches Betty disappear into distance. His face puckers and his eyes begin to fill with tears. He tosses the slice into the lake, then, taking the rose in his hand, walks off, away from the house.

9/12-
TRACKING
MS.

Meredith sits on the fence post watching Gail. A carved sign on the fence reads, in large cursive:

HARMONIA

For Post

DELIVERY REQUIREMENTS:

A: 48KHz 16bit Stereo

V: 4K Online ~~late~~

2K DCP

AR: 1.85:1 Full FRAME WITH INTERCUTTING
24:1 FOOTAGE.